

# AMERICAN ART NEWS.

Vol. VI. No. 10.

NEW YORK, DECEMBER 21, 1907.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

### New York.

- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.**—Works of art.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Detroit Publishing Co.**—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.**—Paintings of the French Schools.
- Ehrich Galleries.**—Exhibition of early Spanish and Italian masters.
- James Fay.**—Antiques.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.**—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue.**—Paintings by Childe Hassam, to December 28.
- Noé Galleries, 477 Fifth Avenue** (corner Forty-first Street), opposite Public Library.
- Scott & Fowles.**—Special display modern Dutch paintings.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.

### Boston.

- Vose Galleries.**—Early English and modern paintings (Foreign and American).

### Washington (D. C.)

- V. G. Fischer Galleries.**—Fine arts.

### Germany.

- Helbing Gallery, Munich.**—Antiquities, high class Old Paintings, Etchings and Engravings.
- J. & S. Goldschmidt, Frankfurt.**—High class antiquities.

### London.

- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Thomas McLean.**—High class Paintings, Water Color Drawings and Engravings.
- Goupil Gallery.**—Society of Twenty-five Painters.

### Paris.

- Canessa Galleries.**—Antique Works of Art.
- Hamburger Fres.**—Works of Art.
- Kleinberger Gallery.**—Works of Art.
- Minassian Galleries.**—Persian and Arabian objects for collection.
- Sivadjan Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

## SALES.

### Europe.

**Vienna.**—Bruder Egger. Antique Greek coins, collection late Russian Prince Boris Chachowskoj and a German Consul, January 7, 1908.

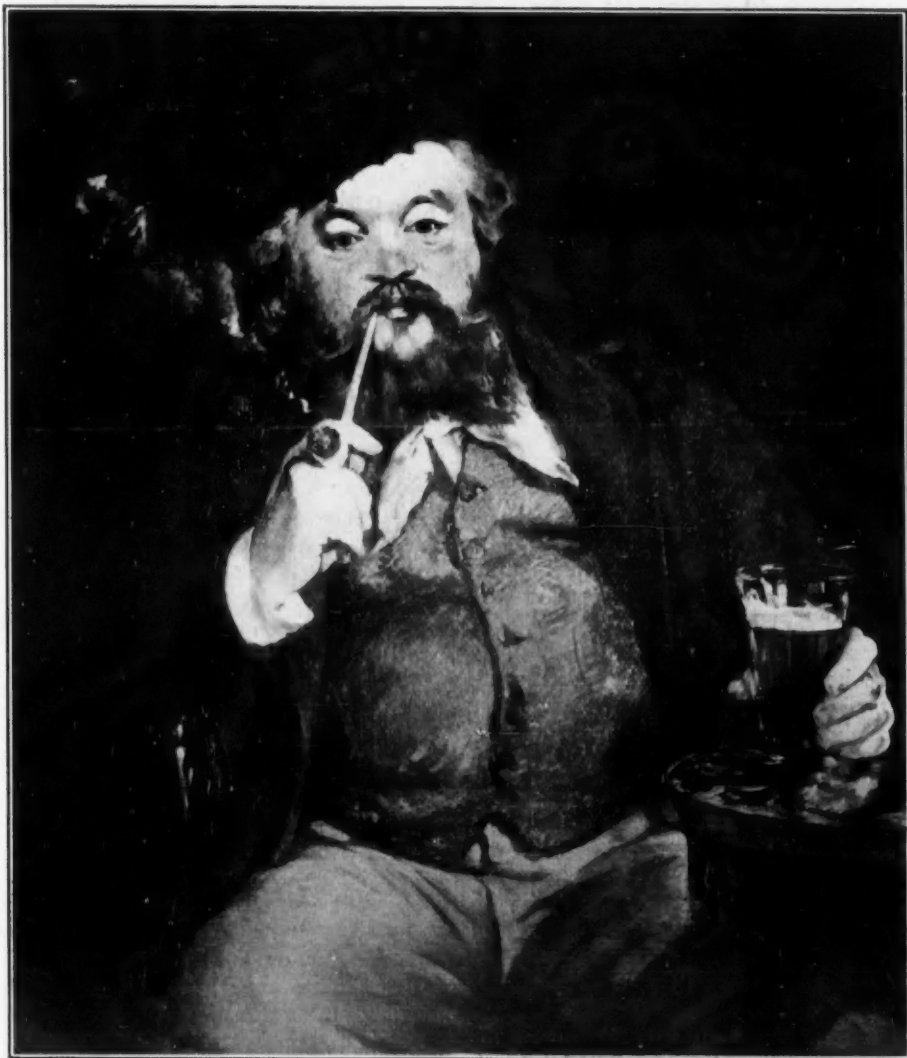
## NOTABLE MANET SOLD.

"Le Bon Bock," or the good glass of beer, one of the most characteristic and strongest works of the French impressionist painter, Manet, and which is reproduced on this page, was recently sold in Paris by Durand-Ruel & Sons for a large price, to a wealthy collector who desires to remain incog-

## CHANGES AT MET. MUSEUM.

Important changes were made by the Metropolitan Museum trustees at their meeting Tuesday. Mr. Roger E. Fry retires from his post as Curator of Paintings to become European advisor of the Institution. Dr. Wilhelm R. Valentiner, private assistant of Dr. Bode in the Berlin Museum, is appointed Curator of Decorative Arts. Mr. Bryson Burroughs is appointed Curator of Paintings.

The importance and significance of these changes will be appreciated by the art world of the country, and will be commented upon editorially next week. The retirement of Mr. Fry confirms the predictions to that effect in this journal for some time past.



"LE BON BOCK"

By Edouard Manet

Recently sold from the Faure Collection, Durand-Ruel Galleries, Paris.

## METROPOLITAN MUSEUM WINS.

The proceedings instituted against the Metropolitan Museum of Art and the executors of the will of Jacob S. Rogers by Mrs. Virginia Heinisch, a half sister of Mr. Rogers, were dismissed Dec. 14 at Trenton, N. J. by Vice-Chancellor Emery. Mr. Rogers was a locomotive manufacturer of Paterson, who made the Museum the residuary legatee of an estate valued at more than \$5,000,000. Various litigations over the will followed, the suit of Mrs. Heinisch being based upon a promise alleged to have been made by Jacob S. Rogers to his father, Thomas Rogers, on the day before the latter died.

## ACADEMY TO RAISE FIVE MILLION DOLLARS.

Plans for the raising of at least \$5,000,000 were formulated December 11 at a largely attended meeting of the National Academy of Design, to erect a monumental building in a central location to house the academy and other societies of the Fine Arts Federation.

Harry W. Watrous, secretary of said academy, had appointed a committee to take immediate steps to raise the large fund required to carry out the plans for the erection of a monumental building, in which would be annually given exhibitions, not only of oil and water color paintings, sculpture, black and white work, etchings and engravings, but of the arts as applied to design.

Frederick Dielman, president of the academy, said that while he could not disclose the details of the academy's plans he felt they would unquestionably be successful.

"We need, first, an exhibition building, which New York must and will have sooner or later, whether we provide it or not, and, second, we wish to advance in co-operation with Columbia University in establishing a great school of fine arts.

"To provide what is needed if we have to pay for the ground for a central site would cost about \$5,000,000, at least, but the academy would devote its resources to the administration of the building. The names of the men of national reputation who will be associated with the academy in raising the required fund will be announced presently."

The members of the committee appointed by the academy to raise the \$5,000,000 fund are Frederick Dielman, Herbert Adams, H. W. Watrous, Kenyon Cox, Francis C. Jones, Ben Foster, Will H. Low, J. C. Nicoll, H. B. Snell, W. Sergeant Kendall and J. Alden Weir.

The services of the former director of the Pennsylvania Academy, Harrison S. Morris, have been permanently secured. Mr. Morris had much to do with organizing the admirable exhibition last winter at the Corcoran Galleries in Washington, and his experience as director of the Pennsylvania Academy has been so extensive and his acquaintance with artists and collectors so varied that perhaps of all men in this country he is the one to undertake so important a matter.

Mr. Morris has written considerably on art topics for some years past, was at one time editor of Lippincott's Magazine, and, until he closed with the academy, since his retirement from the directorship of the Pennsylvania Academy, was art manager of the Ladies' Home Journal.

## WINTER ACADEMY PRIZE WINNERS.

The Carnegie Prize for the best composition picture was won by W. T. Smedley's "Booklovers." To Lydia Field Emmet's "Portrait of Father and Son" was awarded the Proctor prize for the best portrait by a woman; and the Isador Memorial Medal for the best decorative composition was given to Hugo Ballin's "The Bath," reproduced in last week's Art News. The pressure of news this week compels the deferring to next week's issue a second review of the display.



## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

With the opening of the National Academy exhibition it is interesting to note that a number of the Academy students are represented in places along or near the line, one of whom is G. Lawrence Nelson with two canvases in the Vanderbilt gallery, also Aladar Blum and others.

Mr. Nelson entertained a number of his fellow-painters Dec. 12 in the studio of Frederick Crane, with whom he is associated. Among those present were Miss Macrum Carlson, who sang folk-love songs in Swedish, and Mr. Richardson.

The first instruction was given in the academy etching class last Saturday by Mr. Mielatz, who expressed himself favorably regarding the number and quality of his students.

The Academy of Design has given a special invitation to the older pupils of the high schools of the city to visit its winter exhibition. Tickets will be distributed by the art teachers of the schools to their most interested students. Three Saturday mornings will be set apart for these visits.

Nine of the students of the Art Students' League are exhibiting in the Winter Academy Exhibition. Miss Josephine Pitkin has four canvases hung, G. H. Macrum three and G. Lawrence Nelson two. Miss Hulda Parton, Louis Curran, Harry Carlisle, James Wardwell, John Carlson and R. H. Nisbit are also represented. The canvases of all these young artists are extremely promising and they will probably be regular exhibitors from now on.

Frank Vincent Du Mond gave a talk on composition to the students last Thursday afternoon. This was his first appearance at the League since last winter and he was enthusiastically welcomed by his old pupils.

George B. Bridgman delivered an interesting lecture on Tuesday night to the students. Mr. Bridgman is extremely popular with all his classes, so that a very large gathering was present.

The League has promised a series of lectures every week, to be given both by its instructors and other well-known artists.

In the Academy exhibition the New York School of Art is well represented by work of the former pupils: Miss Magna, Mr. Springhorn and Mr. Bel-lows.

Miss Elsie Raeder is having success as an illustrator.

Miss Mary Moore, one of the promising pupils in the school last year, is teaching art at her home in Tennessee.

Mrs. Theodore Bernstein, president of the Association of Graduates and students of the New York School of Applied Design for Women, No. 200 West Twenty-third Street, has been actively engaged in conducting a fair and sale which is held annually by the association at the school for the benefit of the register. The fair opened December 14, and was well attended in

spite of the inclement weather, and has continued through this week, with most satisfactory results.

Generous contributions were made to the fair by Mr. Louis C. Tiffany, who presented a beautiful vase; Alphonse Mucha an original sketch; Miss Simonson a Bernares vase, and the magazine "Good Housekeeping," the "Woman Tenderfoot" doll, for which Mrs. Thompson Seton was sponsor.

The first of the season in the course of lectures and exhibitions given by Nicholas Vachel Lindsay at the West Side Branch Y. M. C. A., was held Dec. 11. These exhibitions are always of much interest as they represent members work in the different branches of art. There were easel paintings, illustrations, architectural plans, etc., one of which received an honorable mention at the Beaux Arts Exhibition, by V. Laird. Studies for commercial and applied designs, and illumined pieces of original pottery by Miss Lindsay and Richards, were also shown.

## ART IN THE COLLEGES.

The collection of classical antiquities of Harvard has recently acquired by purchase, gift and loan, a large number of Greek and Roman specimens. The most important permanent accession is a collection of bronze implements and other objects illustrative of Roman life, purchased by Prof. M. H. Morgan at Rome.

Following is a list of the gifts: A votive head of terra-cotta from Veii, presented by Prof. J. M. Paton; a large terra-cotta Roman lamp, by Mrs. Schuyler Rensselaer of New York; a model of a Roman bit, by R. W. Lee, '04; a small collection of amphora handles, terra-cotta ex-votos and brick-stamps from the neighborhood of Rome, by Dr. A. S. Pease. In addition there has been received from G. A. Moriarty, as a loan, a collection of Greek and Roman silver and bronze coins, together with specimens of Roman glass and pottery.

Yale has purchased a Syriac manuscript of the New Testament written on parchment, and about a thousand years old. There are only two like it in this country, both in a private collection.

## BALTIMORE.

The Municipal Art Society of Baltimore has started an interesting and novel campaign. In order to enlighten the people and gain their co-operation arrangements have been made by which ten lectures will be given by Dr. John Quincy Adams, three times over, in three different halls—two of which are over markets. Some of his subjects are "Art in the Day's Work," "Art in the Use of Things," "The Ideal City as a Teacher of Ideal Citizenship" and "The Beauty of Machine-made Things." These lectures are not only to be free, but refreshments are to be served—hot soup if the weather is propitious—and there will be music—good music. The talks began recently and will be continued until five subjects—that is, fifteen lectures—have been given, then there will be a recess until the first week in January, when the rest of the course will be completed.

The new section of the Central Museum of the Brooklyn Institute of Arts and Sciences, at Eastern Parkway and Washington Avenue was dedicated Dec. 14, the occasion also being the tenth anniversary of the opening of the first section of the museum.

## CHICAGO.

The Society of Western Artists opened its twelfth annual exhibition in the Art Institute recently. This art club, says Miss McCauley, in the Evening Post, organized in 1896, draws the larger number of its members from Chicago and its vicinity, and came together for the purpose of uniting the artists of the middle West in fellowship and of combining their efforts in the advancement of art.

As one of the means to this end the society gathers a collection of representative works annually and exhibits it in turn in the different cities. During the year 1907-8 the present exhibition, which begins its tour in Chicago, will go to Cincinnati, thence to Indianapolis and to St. Louis.

The active members of the society number sixty-two residents in the cities named, including Detroit; the associate members, not yet admitted to active honors, number thirty-seven, and there are ten on the honorary membership list who are directors and presidents or associated with art institutions.

The arrangement of an exhibition of this order necessitates considerable self-sacrifice on the part of the artists who support it and due regard should be paid to their public spirit in keeping it at a high standard.

The catalogue contains 148 numbers of oils, water colors, sculpture, miniatures and photographs of large works of sculpture made by the members and some drawings in charcoal. Landscapes are more numerous than figure drawings and small paintings than large ones.

While there is no particularly striking work in the exhibition, the average is good and it has a pictorial interest hard to describe, but which is instantly felt as the eye sweeps around the gallery. There is a predominance of earnest, sincere painting of landscape in the vicinity, the landscape so well known to dwellers of the middle West and of which our painters are interpreting its quiet beauty.

Fully one-third of the artists come from Indiana and Ohio, the latter state being in the lead. The well-known coterie in the vicinity of Indianapolis—T. C. Steele, Otto Stark, I. Ottis Adams, William Forsyth, Richard B. Gruelle and Clarence L. Ball of South Bend—have sent pictures that represent them.

Mr. Adams, who is vice-president of the society, was awarded a purse of \$500, known as the Corporation prize of the Fine Arts Building, on the merits of a picture in oil, representative of a rural scene after a heavy snowstorm, and entitled "A Snowy Morning."

Workers in ceramics, in silver and in jewels and leather lead in the Arts and Crafts exhibition, now on at the Institute. The Atlan Ceramic Club has a case of well-chosen articles. Miss Matilda Middleton displays her own work to advantage, Ione L. Wheeler sends a number of choice pieces, and there are many small exhibits by individuals.

Pottery seems to have reached a higher standard, though last year it appeared to have gained high excellence. The handicraft shops of Marblehead, the Marham pottery and the ever-beautiful Rookwood have extensive exhibits of signed pieces.

The silver work and jewelry are close competition to the pottery in numbers. A volume of description would not cover the special exhibition of English handicrafts brought to America by the Society of Arts and Crafts of Detroit.

## ARTICLES ON ART IN MAGAZINES OTHER THAN ART PERIODICALS.

## DECEMBER.

American Art and American Artists, by Julius Krause.—American Home Monthly.  
American Art, Has America Any? by James Spencer Dickerson.—World To-day.  
American Art, Religion in, by Florence Kelly.—Broadway.  
American Painting, History of, IV., by Edwin Spencer.—Chautauquan.  
American Painting To-day, by Ernest Knauff.—Review of Reviews.  
Art Critics and Art Interpreters, by Elisabeth Luther Cary.—Putnam.  
Boston Museum of Fine Arts: A Museum for the People, by Frank J. Mather.—Atlantic.  
Child-Portraiture, Art in, by Sidney Allen.—Smith.  
Etchers of America, The, by Louis A. Holman.—Appleton.  
Evans' Art Collection at the Washington National Gallery, by Leila Mechlin.—Century.  
Gothic Architecture and the Gothic Race, by L. March Phillips.—Living Age (November 2).  
Greenaway, Kate: Friend of Children, by Oliver Locker-Lampson.—Century.  
Hansen: Painter of the West, by George L. Lawson.—Recreation.  
House Dignified, III., Dining-Rooms, by Lillie Hamilton French.—Putnam.  
Kann Art Collection, The \$5,000,000, by Sir Caspar Purdon Clarke.—Cosmopolitan.  
Memling, Hans: Flemish Master.—Metropolitan.  
Museum of Art Studies, As to a, by Russell Sturgis.—Scribner.  
Painting and the Word, by Charles H. Caffin.—Putnam.  
Public School Education, Graphic Art as a Factor in, by Henry Turner.—American Education.  
Singer Building, New York City: The World's Highest Building, by James Anderson.—Metropolitan.  
Skyscrapers of To-day and To-morrow, by Asa Steele.—Broadway.  
Vatican's Treasures, The, by F. Marion Crawford.—Munsey.  
Walker, Horatio: A Giant Among Painters, by Elizabeth M. S. Fite.—Circle.  
Wedgwood, Josiah: American Sympathizer and Portrait Maker, by R. T. H. Halsey.—Scribner.

## LITERARY NOTES.

Mr. Francis Griffiths will shortly publish in London the collected essays on art of John Hopper, R. A., whose writings on the art he practised with such distinction have never been reprinted since their first appearance, a hundred years ago, in reviews of the early nineteenth century. Hoppner's views on portrait painting and the art of his contemporaries are expressed with eloquence and sound judgment in these essays, which have been rediscovered and edited with an introduction by Mr. Frank Rutter, the art critic of the "Sunday Times."

Mr. Julius Krause, the well-known art critic of the Staats Zeitung, writes entertainingly on American art and artists in the December number of the American Home Monthly, and illustrates his article by good half-tones. Willard Metcalfe's "May Night," G. Alden Weir's "Memory" and Winslow Homer's "Hound and Huntsman."

Two more pictures have been added this week to the Evans National Gallery collection and all of the paintings in the atrium of the Corcoran Gallery have been rearranged and rehung. The additions are "Musa Regina," by Henry Oliver Walker, and the "Lion Tamer," by F. S. Church. Mr. Evans himself, assisted by Mr. Ranger, superintended the rehanging of the pictures, and before he left Washington he made the statement that it is his intention to eventually increase the size of this collection to 100 paintings.

A picture has also been added to the permanent collection of the Corcoran Gallery—a landscape by R. Swain Gifford presented by Mr. A. J. Parsons, of the board of trustees.



## CALENDAR FOR ARTISTS.

## PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.—

One Hundred and Third Exhibition, Paintings and Sculpture:

Works received on or before December 26.

Collection New York to be sent to Budworth &amp; Son to Dec. 26.

Collection Chicago to be sent to Doll &amp; Richards to Dec. 26.

Collection Boston to be sent to Newcomb-Macklin Co. to Dec. 24.

Opening of Exhibition, January 20.

Closing of Exhibition, February 29.

## WASHINGTON WATER COLOR CLUB, Hemicycle, Corcoran Gallery

Exhibits received, January 15.

Opening of Exhibition, January 22.

Closing of Exhibition, February 12.

## ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57th St., N. Y.

Exhibits received, January 16 and 19.

Opening reception, February 1.

Closing of Exhibition, February 22.

## CHICAGO ART INSTITUTE, Chicago, Ill.—Works by Chicago Artists.

Entries to be made by January 21.

Works received until January 25.

Opening of exhibition, February 4.

## NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—

Eighty-third Exhibition, Paintings and Sculpture:

Works received, February 26 and 27.

Opening of Exhibition, March 13.

Closing of Exhibition, April 18.

## NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.

Works received, New York, March 9 and 10.

Works received, Baltimore, March 24 and 25.

Opening of Exhibition, April 4.

Closing of Exhibition, April 25.

## AMONG THE ARTISTS.

Miniatures by Alyn Williams, of King Edward and Queen Alexandra, now on exhibition at the Tooth Galleries, No. 301 Fifth Avenue, with other examples of his art, are reproduced herewith and give an idea of Mr. Williams' able work. No better equipped miniaturist has ever come to America than Mr. Williams, who is the president of the Royal Society of Miniature Painters.

Lorado Taft is modeling a bust of General John A. Logan, which is one of a series of war generals intended for the Grand Army Hall, Chicago.

F. Usher De Voll has at the National Academy of Design, "Boulevard St. Michel, Paris," which was much admired when shown in his recent exhibition at the Providence Art Club.

Elsie W. Southwick, is established for the winter in her studio apartment, 33 West Sixty-seventh street.

Herbert W. Faulkner, the well known water color painter, is holding his annual exhibition at the Powell Art Gallery, 983 Sixth Avenue. It is devoted entirely to Venice, twenty-one pictures in all.

Gutzon Borglum's strong and unusual head of Lincoln in marble is attracting much notice at the Gorham Company, Fifth Avenue.

The Gargoyles of New York, a club of young architects held last week their winter exhibition in the Holland rooms of the Hofbrau House. The Gargoyles are devoted both to architecture and the art pictorial and their show was a combination of drawings and elevations interspersed with water colors of scenes in New York, and one clever conceit of a high school of the next century to which pupils are being borne by airships.

Frank Vincent Du Mond is painting eight panels for the new studio building in West Seventy-seventh Street, opposite the Museum of Natural History. As the architecture of the building is Gothic the figures in the panels will represent the Gothic style, to be in harmony with the architecture.

KING EDWARD VII.  
By Alyn WilliamsQUEEN ALEXANDRA  
By Alyn Williams

At the Tooth Galleries

Andree Brouillet, a well known French painter, arrived in New York Sunday last on the Lorraine. This is his first visit here. He is best known as a painter of historical scenes and of portraits, was born in Paris about fifty years ago and was a pupil of Gerome. In the Sorbonne there is a whole room devoted to his work and there are many examples in the Academi Francaise and in educational institutions. Every museum in France contains one or more of his paintings.

Among the paintings by M. Brouillet which are best known perhaps are two in the Luxembourg, "Intimate" and the "Portrait of a Lady." Others are owned by the French Government; "The Ambulance of the Theatre Francaise," in the Ecole de Medicine; "The Reception of the Tsar," in the Academie Francaise, and "The Wounded Peasant," in the Musee of Grenoble. The artist will have his studio in the Brandus Galleries, 391 Fifth Avenue.

Frederick Baker, who is president of the Colonial Studio Building Co., has recently painted a portrait of the children of Mr. A. Brown of Ohio, and one of Mrs. A. S. Chittenden of New York.

De Witt M. Lockman is settled for the winter in his Shewood studio and is busy with some portrait work.

During the first two weeks in December John Rettig held an exhibition of his Dutch pictures, all of which he painted in Holland during the past year. The exhibition was, as is usual, with those given by Mr. Rettig's interesting. It also proved successful, about the usual number of pictures being sold. There were a number of charming interiors in the exhibition, "The Little Housekeeper" being especially attractive, also the "Cleaning Day." There were a number of street and boat scenes, and windmill pictures, all showing distinctly Dutch types of landscape and figures. The water colors were interesting, but probably the most important picture in the collection is "The Kermis," which represents the annual fete day in Volendam. It is a delightful picture in composition, color and handling. The exhibition will open in Cincinnati early in January.

A "stag" was given at the Salma-gundi Club on Dec. 13, opening an exhibition of water colors by members. The attendance was an unusually large one and the home-like rooms of the club were for a great part of the evening crowded beyond their capacity. A picture by F. Luis Mora called "In

## LETTERS FROM SUBSCRIBERS.

Editor American Art News.

Dear Sir:—In your last edition, among the letters from subscribers I notice that a Miss Emily St. John wishes to know something about two artists, Garnier and Giraud.

All I can say is that I have owned a landscape by Jules Garnier, much in the style of Corot, whose pupil he was. The other picture I had was by Victor Giraud, a winner of the Prize of Rome, and who was killed before Paris in the Franco-Prussian war. This artist was a fine figure painter, but may have also painted landscapes equally as good. That these artists have been in America is news to me.

Trusting my information is of some use to you, Very truly yours,

L. WALTER.

New York, December 19, 1907.

Editor American Art News.

Dear Sir:—I read the Art News with much interest, because besides giving me a broad view of what is taking place in national art, with its notes from the various cities, its comments on what my friends are doing, it affords the particular touch which makes it personal.

I frequently wonder how you know so much about them. Yours very truly,

H. R. POORE.

Orange, N. J., December 18, 1907.

## DOES NEW YORK LACK ART EDUCATION FACILITIES?

Editor American Art News.

Dear Sir:—I wish the press and the people of New York would realize that New York is no place for an art student. There is no city in the country so rich in opportunity, so abundantly supplied with material, so free in its wealth and so meagre, so mean, so unready to aid in the development of the real student of art.

We have one of the best museums in the world, in the hands of probably as capable a set of men as ever undertook such a piece of work, directed by men of international reputation; yet we can make no practical use of the wonderful collections that are being gathered here. New York—that is, Manhattan—means to America finance, which is wealth, and that represents all the refinements we call civilization. It is our center for literature, drama, music, architecture, painting and sculpture; yet outside the field of finance we have less courage than Brooklyn, and in few ways compare with Philadelphia, Boston, Chicago or St. Louis.

We have no great schools for art; we have practically no school for sculpture. The city is overrun with private institutions, which, let us admit, are doing remarkable work, but we are a great city with great resources at our command, and we do not know how to use them, nor do we seem to care, and in this little phase we find our sin—we don't care.

I do not know to whom you can appeal nor from whom you can expect response. The Society of American Artists, at one time representing the younger men, has gone out of business, or rather joined forces with that ancient order of academicians, and they in turn have thrown in their lot with Columbia. There is no body of men or institution that I know of in New York that will help unless it be the Metropolitan itself; there is new interest, new life, and the machinery to establish just what we need here. I cannot be alone in my experience with young people who come from all over the country seeking advice, opportunity for study or for work in art, and I cannot understand how the authorities in the profession can remain indifferent to it.

GUTZON BORGLUM.

New York, December 15, 1907.

Mr. George A. Hearn of New York again has given to the Toledo Museum library a handsome volume containing reproductions of the fifty masterpieces in his original gift to the Metropolitan Museum.

Charles Keck, a former pupil of Augustus Saint-Gaudens, the sculptor, has come to the defense of his late master's much-criticised design for the new \$20 gold pieces. That Saint-Gaudens, when he accepted the contract to make the design, was anything but well, and that later he was obliged to give over the active work to others, reserving the right to pass judgment on the result, Mr. Keck admits. But he also says it is absurd to suggest that what was accomplished could have been surpassed by any sculptor in the country.



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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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American Art Association, . . . . . Notre Dame des Champs  
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## A MERRY CHRISTMAS.

To some this annual greeting may seem inappropriate and badly timed this year, but we cannot refrain from greeting our readers and friends with the accustomed hail this week. Let the day at least be merry, and if conditions are not all that they should be in the art world, they have improved since those of the past six weeks, and are slowly growing better all the time. The country is prosperous, the cloud is passing, and so let us wish each other a "Merry Christmas" and above all a "Happy New Year."

## ART EDUCATION IN NEW YORK

The letter of Mr. Gutzon Borglum, printed elsewhere in our columns, takes a gloomy, and, we think, too pessimistic a view of the facilities for art study in the Metropolis. There is undoubtedly some truth in some of his strictures, and it might be well for the Metropolitan Museum to look into the question of extending its educational side, while the abolition of many so-called art schools and the building up of certain others which are well founded but need support, may also be advocated. But has Mr. Borglum studied

the art schools of New York thoroughly? Does he know that the classes of the Art Students' League are overflowing, and that the Academy classes are also full and prospering? Does he know anything of the Cooper Union Museum of Decorative Arts, and has he visited the Cooper Union schools, and that admirable institution, the School of Applied Design for Women? There are defects in our system of art education, and it is perhaps a good thing to have them pointed out by artists themselves, such as is Mr. Borglum, but we opine that closer study on Mr. Borglum's part may modify his opinions and bring rose-colored clouds into his sky.

## GREAT ENGLISH ART COLLECTOR DEAD.

A special cable from London to the New York Herald says that Mr. George McCulloch, the well known Australian magnate, died December 12. He was best known in connection with the Broken Hill group of mining concerns and as a collector of modern works of art. His vast collections are perhaps the most valuable and extensive of their kind in England, comprising the best examples of different schools from the Academists to Whistler and the great modern Dutchmen.

Of Whistler, the collection includes two examples, namely, a portrait of himself, holding a palette, and the famous nocturne, in blue and gold, Valparaiso. Mr. McCulloch is said to have refused as much as £4,000 (\$20,000) apiece for these two canvases. Another gem is a loch and windmill, by James Maris, his brother, Matthew Maris, being represented by a picture, "At the Well."

Of modern Frenchman, Dagnan-Bouveret heads the list with three examples, a portrait of Mr. McCulloch, the famous "Last Supper" and "Dans la Forêt."

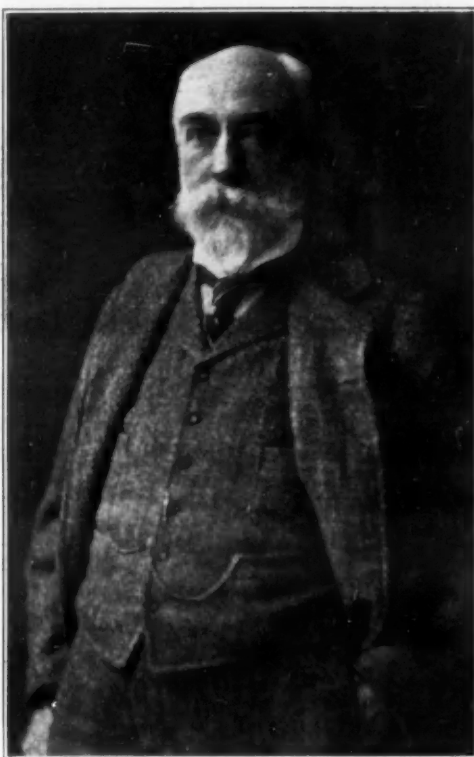
Bouguereau's "Cupid and Psyche," Bastien le Page's "La Saison d'Octobre" and "La Pauvre Fauvette," Gerome's "An Eastern Girl" and Rosa Bonheur's "The Lion at Home" figure prominently in the list of French pictures, while the modern Spanish school is championed by Villegas and Pradilla, "Palm Sunday" by the former and Boabdil's "Last Farewell to Granada" by the latter.

Modern British painters are represented in full Academic force, headed by Sir John E. Millais, whose Pre-Raphaelite style is shown in his important "Sir Isumbras of the Ford," and his later style "Lingering Autumn" and "In Perfect Bliss."

Of Burne-Jones there is a second and only extant version of "Love Among the Ruins," and of Lord Leighton "Daphnephoria" and "The Garden of Hesperides." Orchardson's "Young Duke" and Alma-Tadema's "The Sculptors' Gallery" and "Love's Jewelled Philter" are among the gems of the collection, which also includes excellent examples of the art of Clausen, Stott, Seymour Lucas, Luke Fildes, Keelsel, Deutsch, E. De Blaas, Munkacsy, Roybet, Dicksee, Sir John Gilbert, A. East Briton, Riviere, John Peltic, Graham and many other famous modern painters.

Not the least important piece in this museum of modern art is the Anglo-American painter E. A. Abbey's "Duke of Gloucester and Lady Anne," generally admitted to be this artist's greatest achievement.

## THE LATE JAMES S. INGLIS.



JAMES SMITH INGLIS

In the death of James Smith Inglis in London from heart disease December 13, there passes a man who had a marked influence on the art movement in America of the past quarter of a century. Born in Scotland in 1843, and consequently aged sixty-three at his death, Mr. Inglis, who came to New York with his life long friend, the late Daniel Cottier, in 1873, was identified with the art life of the city since that time, had a wide acquaintance among American art lovers and collectors and was a valued personal friend of a large and varied circle of New Yorkers.

He studied architecture as a youth in the studio of Norman Shaw, but, developing a taste for decoration, he found himself in association with Daniel Cottier, and the two young men devoted themselves to the designing of interiors, and to their enrichment with pictures and art objects. Coming to New York in 1873, and establishing themselves on Fifth Avenue near Nineteenth street, they were quickly recognized as men of unusual artistic taste and discernment, and they soon had a long and noted list of patrons. They did much to further the new decorative movement, and soon stood at the head of the firms in their line in the Metropolis.

Mr. Cottier died, respected and mourned, in 1891, and in 1895 the house was removed to East Thirty-fourth street, where it remained until its last move to its present location, 3 East Fortieth street, in 1905. Mr. Inglis formed a stock company, of which at his death he held a large control, in 1903.

But it was not only as decorators that Messrs. Inglis and Cottier did the cause of art in America distinguished service. They first introduced the colorful canvases of Monticelli to American collectors, and later the more modern masterpieces of the Dutch Marises. They imported also the great Demidoff Corots, and some famous panels of Delacroix, as well as certain fine examples of the early English painters, notably Reynolds, Romney and Lawrence. To the best in American art they also turned and the canvases of William Gedney Bunce, Albert P. Ryder and other colorists have passed through their galleries.

Among the patrons of the house, which, it is understood, will continue in business in accordance with Mr. Inglis's often expressed wish, were and

are such collectors and art lovers as the late Sydney Dillon, John Hay, H. B. Hyde, Gen. Thomas, H. O. Havemeyer, who bought the two Berenstein Rembrandts from the firm, and H. McK. Twombly, T. Vandervilt and Thomas Scott of Philadelphia. In Montreal the galleries of Sir William Van Horne, James Ross, R. B. Angus, Sir William Drummond, and T. B. Shaughnessy testify to their relations with and liking for Mr. Inglis.

In 1903 Mr. Inglis married Mrs. Lander, formerly Miss Ijams, who survives him. His funeral took place at Hampstead, London, on Tuesday last.

Genial, witty and art loving, James Inglis will be seen no more on the avenue and in his favorite haunts. No one of his time and profession was better liked, and could be more sincerely mourned.

By the will of Miss Jane Hunt of Portchester, N. Y., who died Nov. 9, many valuable objects of art are bequeathed to various societies.

The Metropolitan Museum is to have William M. Hunt's painting, "The Girl by the Fountain." To the Boston Museum is left on autograph letter from Millet to William M. Hunt, and also a cameo bracelet bearing the profiles of the donor's four brothers, carved by Hunt.

A collection of minerals, agates, onyx, jasper and other stones is bequeathed to the Natural Historical Society of New York, R. L., while the Public Library of Pasadena, Cal., is to receive Miss Hunt's collection of water color paintings of old mansions in California.

## THE HAVEMEYER COLLECTIONS.

Editor American Art News.

Dear Sir:—In your very excellent article of last week on the death of Mr. Henry Havemeyer, a most deserved tribute to the taste and judgment of the deceased and regretted collector, and one that it is strange was not paid his memory by any of the daily papers, you, probably through haste, neglected, in my opinion, to note especially the richness and beauty of Mr. Havemeyer's collections of ancient Persian and Babylonian wares, or to allude to the part that Mr. D. G. Kelekian played in securing these treasures for him. Will you permit me to supply this information lacking in your otherwise excellent article?

When the excavations were first made at Sultanabad, the entire find of iridescent potteries was secured by Dikran Khan Kelekian, who in addition to being Consul of Persia at New York, was also Imperial Persian Commissioner to the St. Louis Exposition.

Of these, the most important pieces were secured by Mr. Havemeyer. Among the pieces is a large Rakka jar, with inscription in relief, one of the rarest pieces in the world, and many other jars, bowls, ewers and tiles of unique form, and exquisitely iridescent. Many of these specimens could not be duplicated at any price.

Mr. Havemeyer devoted one large cabinet to Persian lustre or reflect metallique, of which he possessed a number of the choicest examples. Among them are some very fine bottles, one a very rare canary yellow, several unique bowls, plaques and cups in green, blue and brown lustre, one small piece having a particularly fiery lustre.

Of the 15th and 16th Century Persian potteries, the most notable pieces are the exquisite Koubacha plaques in polychrome coloring, the jars of blue and deep ivory tones and the rich turquoise blue glazes.

Of Hispano-Moresque and Italian wares, Mr. Havemeyer possessed a large number of the rarest and most beautiful examples.

These pieces were all purchased during the past eighteen years from Mr. Kelekian. The public has no idea of the vast extent of the treasures contained in Mr. Havemeyer's collection of pottery.

When Sir Purdon Clarke first saw the collection he remarked that Mr. Kelekian had done a special favor in selling him such fine pieces.

T. B. C.

New York, December 16, 1907.



## LONDON LETTER.

London, Dec. 11, 1907.

The first picture sale of the season at Christie's Nov. 30 was a dismal fiasco, with one bright exception. The last was a large luminous landscape, "View of the River Yare, near Norwich," by George Vincent, which brought the respectable sum of 400gns. This price is notable as evidencing, even in these depressed times, the keen demand among collectors for good works of the Norwich School of Painters, of whom Vincent after all is only a minor master, the protagonists being Old Crome and Cotman.

Two pictures by Burne-Jones, "The Petition to the King" and "Princess Sabra Drawing the Lot," fell extraordinarily flat, failing to rise above 120 and 140gns. respectively. They belong to the well-known series of seven decorative pictures painted for Birket-Foster's dining-room and at that artist's sale the seven brought 2,000gns. Only this June another picture of this series "The King's Daughter" brought 320 gns. at Christie's, and since that was considered then a very moderate price, collectors may judge the present state of the London market.

At the same sale three works by Sam Bough, R. S. A., "Dutch Herring Brigs," "Crossing the Ferry," "Dutch Fishing Boats in a Calm," brought 165 gns., 68 and 95gns. respectively. Leader's "On the Welsh Coast" 145 gns.; Croft's "Charles I. on his way to execution" 80gns., and Birket Foster's drawing "The Chair Mender" 195gns. The tiny subjects by the same artist brought 86gns. the pair, while a small portrait group by Sir John Everett Millais was knocked down for only 10gns.

At a sale of etchings the following prices were obtained for works by Sir Francis Seymour Haden: "Mytton Hall" and "Three Sisters" £25, "A Lancashire River" £10, and "Whistler's House, Old Chelsea" £10.

At Mr. E. J. Van Wisselingh's gallery (14, Grafton street) is an exhibition of oil paintings by Frederic Yates, who this year shows portraits as well as landscapes. Of the latter, "Morning in Rydal Park" is notable for the good drawing of the trees and the green and silver color harmony, while "The Little Bridge" and "On the Banks of Rydal Water" are joyous excursions into more golden schemes of glowing and broken color. Of the portraits, that of Prof. Miall, of Leeds, is well above the average of presentation portraits in its dignified arrangement and characterization, while the "Portrait of a Lady" is ably handled and painted with the solidity which is a feature of Mr. Yates's work.

Other newly-opened exhibitions of interest are those of the London Sketch Club at the Brook street Art Gallery, of Mr. R. Gwelo Goodman's water colors of Dorset at 27a., Old Bond street, and of landscapes and figure subjects by Mr. A. R. Smith at Leighton House.

At the St. James's Gallery (4a. King street) there is on exhibition a collection of landscapes by the Spanish painter Eliseo Meifren, whose fresh, spontaneous and atmospheric rendering of his own country was referred to some little time past in these columns.

One of the most interesting Arts and Crafts displays is at 15 Dover Street, where Harold Stabler's metal-work and jewelry and Muriel Moller's wood-carving and leather work are on view. When so much modern art-jewelry sins in overweight and clumsiness it is delightful to note the delicacy of Mr. Stabler's work. His pendants

(86) are no mill-stones to hang round a lady's neck and the design of one in particular shows a most ingenious and beautiful adaptation of three crescents. His ecclesiastical work, his chalices, candlesticks, etc., are so well known that they need no comment of mine, but attention must be called to his uncommon silver tea-service and his noble "Animal panels for over-mantel in repoussé (27) which show respectively his invention and his powers of drawing and modeling. A corner writing table and book stand (35) by Miss Moller has the double merit of being graceful in appearance and extremely useful, thus fulfilling the famous canon of Morris while her cabinets and caskets with carved leather panels and the charming designs of her limp leather blotters should find high favor with the discerning. This exhibition is completed by Mr. Alfred Longden's water colors of New Zealand—a country, like Switzerland, ungrateful in its hard, clear air to its painters. Mr. Longden, however, succeeds in catching it at off moments in softer moods and a number of his seascapes show the vigor of

## MR. KNOEDLER GUEST OF HONOR.

To signify their respect, esteem and affection, the employees of M. Knoedler & Co., some thirty-three in number, gave a dinner to the well-known and popular head of the firm, Mr. Roland F. Knoedler, at Martin's last Saturday evening.

The dinner was unusually well arranged and appointed, and at its conclusion, and in behalf of his fellows, Mr. William Pettee presented Mr. Knoedler with a handsome silver loving cup. To the speech of presentation Mr. Knoedler feelingly responded. Mr. Pettee, who acted as toastmaster, then called upon those present in turn. Speeches were made by every employee, and also by Messrs. Desplantes, R. W. Van Boskerck and E. S. Arbuthnot, guests of the evening.

Mr. Carman Messmore proved himself a comedian of no mean ability in his impersonations of Anna Held and Queen Victoria.

The entire affair was a novelty for these days, in the warmth and sincerity



COMPLIMENTARY DINNER TO MR. ROLAND F. KNOEDLER TENDERED BY THE KNOEDLER EMPLOYEES

Chez Martin, December 14, 1907

freshness and a successful daring in noting the splendor of the setting sun.

Another Arts and Crafts exhibition has been opened at the Baillie Gallery (54 Baker street), where the Martin Brothers of Southall are showing some finely colored examples of their iridescent ware, Nelson Dawson sends enamels, Mrs. Hadaway jewelry and glass, Jessie Baves some exquisitely illuminated manuscripts, Mrs. Noble book covers and bindings, J. J. Guthrie printed books with wood-cut illustrations in the best Morris tradition, and the Birmingham Guild of Handicraft silver and copper work.

Of the Birmingham Painters & Craftsmen, Mr. Clausen has recently said they form the only school now working in the Pre-Raphaelite tradition, but it is very necessary to add that their "Pre-Raphaelism" is the mediaevalism of Rossetti, Burne-Jones and Morris, and not the minute realism of Millais & Holman Hunt. The school, accordingly, may more correctly be styled the tail-end of the Morris-Mediaeval movement, and it is interesting as showing that art based almost wholly on art instead of upon direct observation of nature need not be dull and uninspired.

of feeling and affection evidenced between employer and employed, and the compliment to Mr. Knoedler will be universally admitted in every way deserved.

Those in attendance were: E. L. Knoedler, C. L. Knoedler, C. R. Henschel, W. Pettee, Norman F. Wells, C. H. Messmore, D. H. Farr, Thomas Gerritty, Henry Thole, George Thole, C. W. Hartemann, George W. Hyer, G. E. Pfeiffer, Frank Bicklein, Frank McMann, Richard Gerritty, J. J. Roache, John McGrath, Philip Staab, Harry Durhkop, Peter Hahn, Martin Early, W. Sharp, Eugene Fitzpatrick, John Gerritty, Chas. Thoenner, W. H. Hammond, Fred Falkenbach and E. Clark.

## THE EIGHTS' EXHIBITION.

"The Eight," as the virtual Secessionists from the Academy—Robert Henri, William Glackens, Arthur Davies, Ernest Lawson, George B. Luks, Maurice Prendergast, Everett Shinn and John Sloan—are called, will hold their first annual exhibition at the Macbeth Galleries, to open February 3. Each member will send six canvases to the display.

## PARIS LETTER.

December 11, 1907.

Interest last week centered almost exclusively on the sale of the Rikoff collection which, under the able management of Mr. Lair Dubreuil for the paintings and M. Falkenberg for the jewels and antiques, brought not less than \$160,000 in two days.

A fine Ziem, "A Waterway in Venice," promptly went to Messrs. Arnold & Tripp for \$3,200, in competition with Br. Braun. Then came the famous Dutch Masters, which, since the announcement of the sale, had been so much coveted by many leading dealers. All were present, Messrs. Kleinberger, Hamburger, Stettiner, Arnold Seligmann, Rosenberg, etc., and the fight began briskly. At last Mr. Kleinberger carried away the magnificent Terburg, "The Woman with the Fan," for \$8,620, on a demand of \$7,000 by the auctioneer. Mr. Boyer gave \$6,600 for "The Winding Path," by J. Ruysdael, a picture which brought only \$1,200 fifty years ago. A smaller painting by the same master, "The Outskirts of a Wood," went to Mr. Dupre for \$1,700.

"The Skittle Players," by Jan Steen, for which \$1,200 was asked, after a fierce fight between Messrs. Kleinberger and Fred. Müller, of Amsterdam, went to the latter for \$6,000.

To Mr. Fred. Müller, also in competition with Messrs. Hamburger, went the "Dutch Canal," by Van der Heyden, for \$6,000, a canvas which fetched only \$2,800 in 1880, a further proof that good pictures are the very best of investments.

In this first auction M. Kleinberger bought a number of remarkable pictures: A "Sunrise" of Van der Neer, for \$5,620 (sold for \$2,000 in 1881); a "Moonlight," by the same master, for \$1,420; "The Village Doctor," by Jan Steen, \$1,660; "The Man Peering from a Rustic Window," by Van Ostade, \$3,300 (sold for \$1,800 in 1881), and "Leaving the Sheep Fold," by A. Van de Velde, for \$740.

The well-known picture by Janssens, "The Sweeping Woman," was secured for \$4,100 by M. Arnold Seligmann, and a remarkable Wynants, "Leafless Tree," went to M. Eugene Fischhof for \$2,120.

The city of Paris has just been the recipient for the Palais des Beaux Arts (Petit Palais), of some valuable gifts of works of art, among which special mention must be made to the following: A masterly portrait of the painter Thaulow, by Roll, another portrait of Chartran's mother by that artist, a painting which is considered to be among the master's best works.

## ANOTHER FRENCH ART THEFT.

Robbers effected an entrance to the Musée de Picardie at Amiens by way of the roof and stole five pictures valued at \$60,000, December 11.

After the recent exposure of the methods employed to rob museums and churches, the Musée de Picardie was equipped with electric bell burglar alarms, which the robbers avoided by entering through the roof.

The stolen pictures are Vanloo's "Hercules and Omphale," Fragonard's "Girl Putting on her Garters," Fragonard's "The Sons of Henri IV.," and Sully Visiting Gabrielle d'Estrees," and two Bouchers, "Amours" and "A Young Child."

The thieves detached Boucher's "Diana Bathing" from its frame and left it mutilated, finding it too heavy to carry with them.



### CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

**Astor Library**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.

**Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

**Bauer-Folsom Gallery**—Miniatures by Eulabee Dix to December 30.

**Knoedler Galleries**—Recent pictures by Mrs. Adelaide Herter.

**Lenox Library**—Etchings by Jacquemart and wood engravings by Prunaire.

**Metropolitan Museum**—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.

**National Academy of Design**, 215 West Fifty-seventh Street—Winter Exhibition. Open daily.

**Tooth Gallery**—Miniatures by Alyn Williams.

### EXHIBITIONS NOW ON.

The Christmastide is not, as a rule, one marked by special exhibitions, and this year there are fewer than usual. The display of works by Childe Hassam will continue at the Montross gallery through December 28. Examples of early Italian and Spanish masters are still on view at the Ehrlich galleries, and the Winter Academy exhibition is open at the Fine Arts Galleries, No. 215 West Fifty-seventh Street.

The little exhibition of two score or more remarkable early English mezzotints in the lower gallery at Knoedler's, to which especial attention was called last week, is still on there, and should be seen and studied by all lovers of black and white and of art in general.

Twelve portraits by Adelaide Herter fill the walls of the upper gallery at Knoedler's and will remain on view through December 28. The art of Mrs. Herter, like that of her able husband, is essentially a decorative one, and her portraits are marked by delicate color and refinement of execution and expression. The three-quarter length seated portrait of Mrs. John A. Claflin is too smooth in finish. A head of Mrs. Charles Henderson has more strength and is excellent in color. A half length of Miss Westcott is very decorative, a three-quarter length standing one of Mr. David Dows is well drawn and the red hunting coat is skilfully, if daringly, painted. There is a delicate and delicious color quality in the half length seated one of Mrs. Marshall Slade. The full-length standing one of Master Hendrick is a good sympathetic study of childhood, the gray color scheme being well managed.

The second annual exhibition of the books of the year is now on in the galleries of the National Arts Club, and will continue through Dec. 30. This is believed to be the first attempt made in this country in about thirty years to bring together in one place, convenient to the public, all the new books of all the publishing houses.

As a supplement to the exhibit of books recommended for Christmas presents made every year by the Pratt Institute Free Library, there is this year in the gallery an exhibit of color reproductions of pictures of child life

or pictures intended for children. Only reproductions now on sale are shown—seventy in all. These are by Maxfield Parrish, Jessie Willcox Smith, Ethel Franklin Betts, Sarah S. Stilwell, Lucy Fitch Perkins and Anita Le Roy.

There are also twenty original pictures on view by Jessie Willcox Smith, Ethel Franklin Betts and Anita Le Roy and twelve color reproductions of pictures by Jules Guerin. The exhibit as a whole gives an admirable general impression of reproductions in color now available for purchase, and is of particular interest to students of illustration and all interested in color reproduction.

A memorial window for the Episcopal Church at Oyster Bay, L. I., has just been completed by Edward P. Sperry and was shown to a few friends at his studio, No. 3 West Twenty-ninth Street, recent. The window is a triptych and is inspired by the Biblical line, "I will lift up mine eyes to the hills from whence cometh my help." Mr. Sperry has with success departed from the conventional church window design and plan and has produced a really beautiful landscape, with remarkable distance and atmospheric effects. The color scheme is one of rich browns and blues and is high in key, sunny and joyous. A kneeling figure of a youth in the middle foreground on the hither side of a river, and having at his left and right rich colored autumn bushes, looks away and afar to the river below him and the distant hills, outlined against a warm afternoon sky, the further summits faint and blue. There are both dignity and simplicity in the window and artist and owner are to be heartily congratulated upon it.

A Christmas exhibition and sale of antique objects is in progress at the studio of Lester Ralph, 31 West Thirty-third street. It includes some fine specimens of old French and English pewter, candlesticks, tea pots, trays, salt cellars, etc. There are also hand-made jewelry, old pieces of embroidery and rare laces, old English prints, Staffordshire and Dresden ornaments, etc.

### CHARLESTON, S. C.

In the fall there is very little activity in art circles here until about the holiday season; but the latter part of November finds most of the artists back in their studios, and through December there are always a number of small exhibitions and Christmas sales.

The School of Fine and Applied Arts in the Gibbs Memorial, was opened on Dec. 2 with Miss Sabina Wells in charge. Miss Wells is a designer of more than ordinary ability, and while working at the Newcomb Pottery in connection with Tulane University, New Orleans, her work was much admired and highly commended by the artists of the community. Miss Marie B. Hartbeck, Mrs. R. Lee Hennot, Miss Lelia Waring, Mrs. Petegen Verner, Miss Alice Huger Smith, Miss Sola Willis, Miss Julia Haesloop and Miss Irene Barbot have all returned to their studios after their vacation trips. Several "one man" exhibitions are to be held in the near future, where the work of the past summer will be shown.

Miss Eola Willis will exhibit a number of pictures and sketches made in the Adirondack Lake region and in New England—about the 15, and Miss Julia Haesloop will have a ceramic exhibition of her own and pupils' work.

The annual exhibition and sale of work of the associate members of the Carolina Art Association will be held

in the Gibbs Memorial, Dec. 10-13. This is always looked forward to with pleasure by the friends of the members, and this popular art function is generally a great success.

Two brilliant social functions were held in the Gibbs Memorial during the past week when the Carolina Art Association tendered a reception to the Daughters of the American Revolution, who were holding their annual conference here and "Rebecca Motte," the local chapter entertained their guests in a most delightful way. The association reception was held in the rotunda which was beautifully decorated with palms and American flags.

### BOSTON.

Several portraits by A. Benziger are on exhibition at the galleries of R. C. and N. M. Vose, No. 320 Boylston Street. The works shown, says Mr. Downes in the Transcript, include likenesses of President Roosevelt, President McKinley and President Forrer of Switzerland. Mr. Benziger is a pupil of Léon Bonnat, and his style, which is decidedly literal, partakes in some measure of the characteristics of that artist. The best of the canvases exhibited here is the portrait of the late J. Malcolm Forbes of Milton, in the drawing of which the intellectual traits of the man are emphasized with considerable power. The portrait of Mr. McKinley has been much admired as a faithful likeness. As to the portrait of Mr. Roosevelt, it certainly does not flatter him.

The simultaneous exhibition of pictures by Dodge MacKnight and Miss Cecilia Beaux, says Philip Hale in the Herald, suggests interesting thoughts—for one can't well imagine more different work. Though both are modern in differing degree, still it is hard to realize that these things were done on the same planet.

MacKnight's work is intensely personal, farouche—splendidly violent but of decided charm; Miss Beaux's productions assimilative, elegant, mondaine.

Miss Beaux is immensely clever. As I look back and think of some of her earliest work, it comes to me now, that perhaps she was in a better "voice" then. For her work may not have then been very brilliant but it was so sincere.

An exhibition of sculptures by Bela Lyon Pratt was opened in the gallery of the St. Botolph Club, on Wednesday, and will be continued through January 2. The works include an unfinished clay portrait bust of Major Henry L. Higginson; a study in clay "A Young Girl," and a clay study for a draped memorial figure. Recent works are the colossal statue in bronze of the "Andersonville Prisoner Boy," head of the same; a plaster cast of the recumbent effigy of Rev. John Cotton, and a plaster cast of the marble portrait bust of the late Rev. S. E. Herrick. Among the works which are less recent are the plaster studies for the two symbolic and decorative figures of "Victory" and "Hope," for the battleships Massachusetts and Rhode Island, respectively; the three beautiful nude figures of "The Fountain of Youth" in marble shown at St. Louis; a sketch for the equestrian statue of General Wayne; two sketches for fireplace panels; the bas-relief portraits of Mrs. F. C. Shattuck and daughter, and of the two daughters of Dr. F. C. Shattuck; the portrait busts of General Charles J. Paine, Dr. Richard Hodgson and Bishop Huntington.

The main hall at the Boston City Club is devoted to an exhibition of

paintings by V. Henneman, the Belgian artist, whose works were recently exhibited in the Melrose Public Library. It contains thirty-five pictures, of which fifteen are loans. Besides the pictures painted at Monhegan, many of which are interesting as illustrative of the life of the fisherman as well as for their vivid local color, there are a number of portraits fully approved for their excellent likeness-quality.

### ACTOR MANSFIELD'S ART COLLECTIONS TO BE SOLD.

The paintings, bric-a-brac, tapestries and antique furniture in the city house of the late Richard Mansfield, No. 316 Riverside Drive, are to be sold by the American Art Association early in January.

Mr. Mansfield was an amateur of judgment and his collection, while not large, was selected with care. He was especially fond of tapestry, of which he had many choice pieces. His house was furnished with some of the best examples of the old English cabinet-makers' wood in mahogany and satinwood. He also had furniture of the most artistic periods in Europe. Many are editions of the English playwrights and other volumes bearing upon the English and American stage will be offered.

In the sale will be Sir Thomas Lawrence's portrait of the Hon. Sir Thomas Cane; a portrait of Garrick by Gainsborough Dupont, a nephew of Thomas Gainsborough; a portrait sketch of Garrick by Romney; Hogarth's portrait of himself; a portrait of Louvois, Prime Minister of Louis XIV., by Largilliere; a portrait of Elizabeth Fennell, an actress; a portrait of Mme. Malibru; a Sir Peter Lely, an Inness and an interesting picture of the early French school representing the Hotel de Bourgogne in Moliere's time. Antique French and Italian furniture, antique gas fixtures, rare china, Hogarth prints and an elaborate antique mantel and over mantel are also to be sold.

### RECENT ART BOOKS.

"An Artist's Reminiscences," by Walter Crane (The Macmillan Co., New York), is one of the most attractive of recent art publications. Delightfully reminiscent, these sketches are simple, absorbing, intimate.

Mr. Crane begins where all biographers begin, with his grandfather and father. He gives a charming picture of his versatile but not very successful father, and their simple home life. The author showed the evidence of his extraordinary genius when a child of six. He says he was rarely without a pencil in his hand and early showed skill in drawing animals. He was called by the neighbors the "young artist," which was not at all to the liking of the modest child. This modesty and simplicity he retained throughout life.

His pages are singularly free from self glorification. He tells of his triumphs in a simple way, which is unusual. He is particularly happy in his description of the influences which fed his young imagination, namely that of Dürer and other old German artists. In the thought world, Darwin, Spencer, and J. S. Mill all inspired him, and Emerson was to him a beacon light.

Intimately associated with Leighton, Watts, Brown-Jones and many of the other pre-Raphaelites, the personal bits relating to these men, as well as many others of the mid and latter Victorian epoch, make interesting reading.

One of the most attractive chapters is on his Marriage and Visit to Italy, in which he gives his impressions of his travels and tells of the artist colony in Rome.

Mr. Crane became intensely interested in Socialism with William Morris, and there are some interesting records in this chapter.

His impressions of his visit to America will be particularly interesting to Americans. The reproductions are from the drawings and paintings of the author, and are well done. Mr. Crane's book has the charm of a singularly sympathetic and attractive personality and will be a delight to art lovers.



## WITH THE DEALERS.

At the Scott & Fowles Galleries, No. 295 Fifth avenue, there are now on view, in addition to the superior examples of the early English and modern Dutch schools before described in the Art News, a single figure with landscape, a peasant girl burning brush, by Jules Breton, very characteristic; a little easel canvas, a figure group by George H. Boughton, resembling a Meyer von Bremen; a glowing sunset sky and landscape by A. H. Wyant, two small and typical examples of B. W. Leader, and characteristic examples of David Murray and Harpignies.

A full length portrait of the artist's daughter, by Richard Hall, entitled "Among the Lilies," occupies the window at Knoedler's Gallery at present. The canvas is decorative and attractive, well drawn and rich in color quality. In the other gallery upstairs are some recent and excellent examples of L'Hermitte, De Bock and Chelminski.

A bust portrait of the Painter Goltzius by Rubens, a remarkable example, is now at the Gimpel & Wildenstein galleries, No. 509 Fifth avenue. It is in excellent condition and has all that richness, warmth of color and naturalness of expression which make the subjects of the great Flemish painter alive to-day. It is shown to advantage in the newly fitted up gallery of the firm.

Appropriate gifts for the holidays at the Bonaventure Galleries, No. 5 East Thirty-fifth street, are autographs of distinguished men, daintily and appropriately framed, with photographs of the signers, etc. For persons of literary tastes no more suitable remembrances could be imagined.

Mr. Edward Brandus is expected to sail from Havre on La Provence today and is due here on Friday next.

Mr. Thomas E. Kirby, of the American Art Association, who for the first time in his long career as an auctioneer was obliged to miss a sale—that of the Stanford White marbles—last week on account of illness, is still confined to the house with an attack of rheumatism.

There will not be any exhibition and sale at the Fifth Avenue Art Galleries next week, during which preparations will be made for the exhibition on December 30 and 31 of the paintings and art objects of the well-known firm of Sypher & Co., which is in liquidation. These are to be sold by order of Marsh, Winslow & Weaver, attorneys, on the mornings and afternoons and the paintings on the evenings of January 2, 3 and 4, 1908.

The last two afternoons sale at the Silo galleries in Liberty street, December 13 and 14, of paintings, sketches and engravings, including some dry points by Hellen, owned by the Baron Latuillierie of Paris, realized only small amounts. Some of the dry points sold far below their value. Baron Latuillierie, and also the accomplished saleswoman, Mme. De Brisson, who came over in advance of the Baron, and M. Chatenay, will remain here for the present, and dispose of his collection of drawings, etc., at private sale. M. Chatenay, the projector of the venture, returned to Paris a fortnight ago, it is to be presumed, a sadder and a wiser man. Sym-

pathy continues to be expressed for the Baron, who was presumably badly advised in his venture.

Mr. Robert C. Vose, of Boston, has secured the sole agency for the work of Gustave Wiegand in New England.

That enterprising press clipping bureau, which, as was reported last week, recently addressed a notice offering to supply clippings at regular rates to Sir Thomas Lawrence, one of whose pictures had been noticed as on view at a Fifth Avenue Gallery, is still busy. This week a similar letter offering to supply clippings was received at the Tooth Galleries, addressed to J. M. W. Turner, Esq. The youth who sends out these circulars is evidently not well up on artists dead and living.

A bronze statue of the late Gen. John B. Woodward was formally presented to the Brooklyn Institute by the Citizens' Committee on the John B. Woodward Memorial. The statue is by Frederick Macmonnies, and cost \$15,000. Gen. Woodward was for twenty-five years a trustee of the institute.

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## THE STOLEN VAN DYCK.

New York customs officers have been instructed to find the painting of Van Dyck, "The Elevation of the Cross," which was stolen from St. Martin's Church, in Courtrai, Belgium, on Dec. 6, as already reported in the Art News.

It is difficult to estimate its worth, but it could be valued at from \$100,000 to \$200,000. It is a canvas of so large size that at the time of its hanging Van Dyck was glibed by workmen who failed to appreciate his art that "it could be cut up and would make excellent window curtains."

Since the loss was discovered the police of Belgium have been searching for the painting and the thieves. So far have they followed their clues that they have stated positively that the painting has been placed on a steamship bound to America.

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